



ST. PEPPERS  
LONELY HEARTS  
CLUB BAND

# Sgt. Pepper's Lonely Hearts Club Band

1. SGT. PEPPER'S LONELY HEARTS CLUB BAND
2. WITH A LITTLE HELP FROM MY FRIENDS
3. LUCY IN THE SKY WITH DIAMONDS
4. GETTING BETTER
5. FIXING A HOLE
6. SHE'S LEAVING HOME
7. BEING FOR THE BENEFIT OF MR. KITE!
8. WITHIN YOU WITHOUT YOU\*
9. WHEN I'M SIXTY-FOUR
10. LOVELY RITA
11. GOOD MORNING GOOD MORNING
12. SGT. PEPPER'S LONELY HEARTS CLUB BAND (Reprise)
13. A DAY IN THE LIFE

SGT. PEPPER'S LONELY HEARTS CLUB BAND MINI-DOCUMENTARY (Insert into computer to view)

All songs composed by Lennon/McCartney except \*Harrison



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Enhanced CD. Minimum system requirements to access bonus content: PC: Pentium 3+ processor, Windows 2000+.  
Mac: G4, G5 or Intel® processor, OS X 10.3+. CD-ROM or DVD-ROM drive. Minimum 256 Mb RAM free.  
Color monitor and sound card. QuickTime 7+. Product provided AS IS, no warranties.



enhanced CD



E.M.I. Records  
(The Gramophone Co. Ltd.)  
Hayes · Middlesex · England  
Recording produced by George Martin  
Cover by M C Productions  
and The Apple  
staged by Peter Blake and Jann Haworth  
photographed by Michael Cooper  
Wax figures by Madame Tussauds  
This is a stereo recording.  
A splendid time is guaranteed for all



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S. PEPPERS  
LONELY HEARTS  
CLUB BAND





“The first thing I remember was flying back from America with our road manager Mal Evans. Over our meal we were talking about salt and pepper which was misheard as Sgt. Pepper. I then had the idea for the song ‘Sgt. Pepper’s Lonely Hearts Club Band’ and thought it would be interesting for us to pretend, during the making of the album, that we were members of this band rather than The Beatles, in order to give us a fresh slant.

With this in mind, I suggested to the guys that we each create an alter ego for ourselves and have uniforms made by a costumer. To help this process, we would all make a list of the people that our newly created characters might have admired. Everyone seemed to like the idea and with this in mind, we made the album.

Our attitude now was that of a completely different set of individuals and not the attitude that we would normally have had as The Beatles. The making of the record became a wild, colourful fairground ride where all things were possible.

I remember clearly a music critic surmising that because no one had heard from us for a while, The Beatles had dried up! We worked on happily in the knowledge that this one gentleman was about to be proved well and truly wrong!

I could go on and on about that period and the fun we had but I think it’s better for now to say no more and simply let the album speak for itself.”

Paul McCartney 06.03.08





*Sgt. Pepper's Lonely Hearts Club Band* didn't start out life as a "concept album" but it very soon developed a life of its own. I remember it warmly, as both a tremendous challenge and a highly rewarding experience. For me, it was the most innovative, imaginative and trend-setting record of its time.

*George Martin*  
George Martin

"The Beatles definitely had an eternal curiosity for doing something different," remarks the group's producer George Martin. Certainly this album was entirely different to anything that had gone before, and although it has been much imitated since, it remains a giant recording, one that revolutionised the music industry and caused such repercussions that its influence will be felt for all time.

The Beatles' music progressed in a most tangible way with each record they made. Even so, when it came to the time invested in the making of *Sgt. Pepper* - all the way from November, 1966 to April, 1967 - it seemed a ridiculously long period in which to make an album. "What on earth are they up to?", people wondered. But not a session was wasted.

"The Beatles insisted that everything on *Sgt. Pepper* had to be different", says Geoff Emerick - the recording engineer who, with George Martin, formed the imaginative team that translated The Beatles' Pepper requirements onto tape. "Sounds were either distorted, limited, heavily compressed or treated with excessive equalisation. We had microphones right down in the bells of the brass instruments and headphones turned into microphones attached to violins. We plastered vast amounts of echo onto vocals, and sent them through



Brian Epstein's House, London, 19 May 67





the circuitry of the revolving Leslie speaker. We used giant primitive oscillators to vary the speed of instruments and vocals, and we had tapes running backward as well as forward.”

But the sounds are only one aspect of *Sgt. Pepper*. The songs hold the key and they are bold, imaginative, confident, vivid, witty. Here is a band at ease with itself, unshackled by schedules – they had just given up live concerts, a band oblivious to the words “no” and “can’t”, a band stretching out but exercising still an unerring sense of what would work and what would not. Paul’s very idea of a “concept” band, populated by such characters as Billy Shears, was in itself untried by anyone before. It could have backfired, been misunderstood, gone unappreciated, but, of course, it was not. *Sgt. Pepper* worked from every conceivable angle.

The end of the album typifies the inventiveness and assuredness that runs through *Sgt. Pepper*. After the last droplets of the crashing piano chord of ‘A Day In The Life’ have evaporated there are a few seconds of 15 kilocycle tone, inaudible to the human ear but put there – especially to amuse your dog – at the request of The Beatles. Then, as the *coup de grâce*, the album concludes with a few seconds of nonsense Beatles chatter – the tape of which was cut into several pieces and stuck back together at random. In this way the words became unintelligible but, with the sound laced into the vinyl disc’s concentric run-out groove, purchasers without an auto-return on their record player inevitably wondered “What the hell’s that?” as the curious noise went on and on *ad infinitum*.

*Sgt. Pepper’s Lonely Hearts Club Band* was issued on June 1<sup>st</sup>, 1967. Nothing was ever the same again.

Mark Lewisohn





The recording of *Sgt. Pepper's Lonely Hearts Club Band* spanned 129 days, perhaps the most creative 129 days in the history of rock music. Here, in the order in which the recordings were tackled, is a guide to the way the album was made.

Orchestrations by George Martin (except where noted).

**'When I'm Sixty-Four'**. Recording commenced in studio two at Abbey Road on December 6 1966. Album version mixed from take four. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Phillip McDonald.

**'A Day in the Life'**. Recording commenced in studio two at Abbey Road on January 19 1967. Working title 'In the Life Of...'. Album version mixed from takes six and seven. Writers: John, with Paul. Lead vocal: John, with Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineers: Richard Lush, Phillip McDonald.

**'Sgt. Pepper's Lonely Hearts Club Band'**. Recording commenced in studio two at Abbey Road on February 1 1967. Album version mixed from take ten. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'Good Morning Good Morning'**. Recording commenced in studio two at Abbey Road on February 8 1967. Album version mixed from take 11. Writer: John. Lead vocal: John. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'Being for the Benefit of Mr Kite!'**. Recording commenced in studio two at Abbey Road on February 17 1967. Album version mixed from take nine. Writer: John. Lead vocal: John. Producer:

George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'Fixing a Hole'**. Recording commenced at Regent Sound Studio, Tottenham Court Road, London, on February 9 1967 and later completed at Abbey Road. Album version mixed from take three. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineers: Adrian Ibbetson (Regent Sound), Geoff Emerick (Abbey Road). Second engineer: Richard Lush.

**'Lovely Rita'**. Recording commenced in studio two at Abbey Road on February 23 1967. Album version mixed from take 11. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'Lucy in the Sky with Diamonds'**. Recording commenced in studio two at Abbey Road on March 1 1967. Album version mixed from take eight. Writer: John. Lead vocal: John. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'Getting Better'**. Recording commenced in studio two at Abbey Road on March 9 1967. Album version mixed from take 15. Writer: Paul. Lead vocal: Paul. Producer: George Martin. Recording engineers: Malcolm Addey, Ken Townsend, Geoff Emerick, Peter Vince. Second engineers: Graham Kirkby, Richard Lush, Ken Scott.

**'She's Leaving Home'**. Recording commenced in studio two at Abbey Road on March 17 1967. Album version mixed from take nine. Writer: Paul, with John. Lead vocal: Paul. Producer: George Martin. Orchestration: Mike Leander. Recording engineer: Geoff Emerick. Second engineers: Richard Lush, Ken Scott.

#### **'Within You Without You'**.

Recording commenced in studio two at Abbey Road on March 22 1967. Album version mixed from take two. Writer: George. Lead vocal: George. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'With a Little Help From My Friends'**. Recording commenced in studio two at Abbey Road on March 29 1967. Working title 'Bad Finger Boogie'. Album version mixed from take 11. Writers: John and Paul. Lead vocal: Ringo. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

**'Sgt. Pepper's Lonely Hearts Club Band (Reprise)'**. Recording commenced in studio one at Abbey Road on April 1 1967. Album version mixed from take nine. Writer: Paul. Lead vocal: John, Paul and George. Producer: George Martin. Recording engineer: Geoff Emerick. Second engineer: Richard Lush.

Three other songs were recorded during the sessions: 'Strawberry Fields Forever', 'Penny Lane' and 'It's Only a Northern Song'. The first two were taken for release as a single, the third didn't surface until the *Yellow Submarine* film soundtrack album. **'Strawberry Fields Forever'**. Recording commenced in studio two at Abbey Road on November 24 1966. **'Penny Lane'**. Recording commenced in studio two at Abbey Road on December 29 1966. **'It's Only a Northern Song'**. Recording commenced in studio two at Abbey Road on February 13 1967.

The sequence of songs on Pepper is famous in itself, being – on the vinyl version – two continuous sides of music, without pauses between songs, or 'banding', to use recording parlance. But the line-up of side one, as first conceived, was different to how it finally evolved, and was as follows: 'Sgt. Pepper's Lonely Hearts Club Band'; 'With a Little Help From My Friends'; 'Being for the Benefit of Mr Kite!'; 'Fixing a Hole'; 'Lucy in the Sky with Diamonds'; 'Getting Better'; 'She's Leaving Home'.

By suitably programming your compact disc hardware you'll be able to hear the album as it was originally intended.

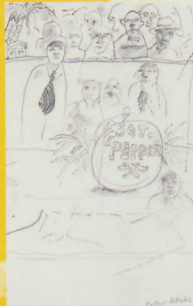
**Mark Lewisohn**





## Notes on the cover by Peter Blake

The Beatles already had a cover designed by a Dutch group called The Fool, but my gallery dealer, Robert Fraser, said to Paul, "Why don't you use a 'fine artist', a professional, to do the cover instead?". Paul rather liked the idea and I was asked to do it. The concept of the album had already evolved: it would be as though The Beatles were another band, performing a concert. Paul and John said I should imagine that the band had just finished the concert, perhaps in a park. I then thought that we could have a crowd standing behind them, and this developed into the collage idea.



They made lists of the people they'd most like to have in the audience at this imaginary concert. John's was interesting because it included Jesus and Gandhi and, more cynically, Hitler. But this was just a few months after the US furore about his 'Jesus' statement, so they were left out. George's list was all gurus. Ringo said "Whatever the others say is fine by me", because he didn't really want to be bothered. Robert Fraser and I also made lists. We then got all the photographs together and had life-size cut-outs made onto hardboard.

EMI realised that because many of the people we were depicting were still alive, we might be sued for not seeking their permission. So The Beatles' manager, Brian Epstein, who was very wary of all the complications in the first place, had his assistant write to everyone. Mae West replied, "No, I won't be on it. What

*Left: Peter Blake's original rough outline of the cover.*

*Far Left: Paul, John, Robert Fraser and Ringo*

would I be doing in a lonely hearts club?". So The Beatles wrote her a personal letter and she changed her mind.

Robert Fraser was a business partner of Michael Cooper, an excellent photographer, so he was commissioned to do the shoot. I worked in his studio for a fortnight constructing the collage; fixing the top row to the back wall and putting the next about six inches in front and so on, so that we got a tiered effect. Then we put in the palm tree and the other little objects. I wanted to have the waxworks of The Beatles because I thought that they might be looking at Sgt. Pepper's band too. The boy who delivered the floral display asked if he could contribute by making a guitar out of hyacinths, and the little girl wearing the 'Welcome the Rolling Stones, Good Guys' sweatshirt was a cloth figure of Shirley Temple, the shirt coming from Michael Cooper's young son, Adam. The Beatles arrived during the evening of March 30, 1967. We had a drink, they got dressed and we did the session. It took about three hours in all, including

the shots for the centre-fold and the back cover.

The album sleeve was the first to feature printed lyrics, and it was one of the first to have a gatefold sleeve. It was also the first to have anything other than a plain inner bag too, the first pressing coming in a slightly psychedelic sleeve designed by Simon and Marijke of The Fool. And we also had a card with cut-outs, which I had originally intended to be a small packet with badges and pencils and such like. That was stopped because it would have caused EMI big marketing problems.

I'm not sure how much it all cost. One reads exaggerated figures. I think Robert Fraser was paid £1,500 by EMI, and I got about £200. People say to me "You must have made a lot of money on it" but I didn't because Robert signed away the copyright. But it has never mattered too much because it was such a wonderful thing to have done.

*Peter Blake*  
Peter Blake





## Sgt. Pepper's Lonely Hearts Club Band Historical Notes

*Sgt. Pepper's Lonely Hearts Club Band* was The Beatles' eighth album in just over four years. The frequency of their releases seems startling now but as the ten months between *Revolver* and this LP passed by, there was much speculation about the perceived long delay. In fact, the group had abandoned concerts and were dedicating themselves solely to songwriting and prolonged work in the studio. Released on 1<sup>st</sup> June, 1967, the immediate artistic and commercial success of *Sgt. Pepper* vindicated this new approach adopted by The Beatles. It was the LP that provided the ubiquitous soundtrack to 'the summer of love' but its appeal is timeless.

The previous summer The Beatles had raced to finish recording *Revolver* - completing the last song just three days before the start of a tour that visited West Germany, Japan and the Philippines. Some tense encounters in Asia - and also on a summer tour of the USA and Canada - rocked their already shaky commitment to touring. Besides, their concerts were musically out of sync with their recent innovative records - not one song from the



SGT. PEPPER  
CUT-OUTS

1. Moustache
2. Picture Card
3. Stripes
4. Badges
5. Stand Up

2



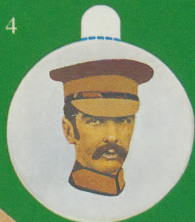
3



4



4



5



current LP *Revolver* was played onstage during the North American tour.

The frustration of repeating their old repertoire to screaming fans, who could not hear them anyway, when added to the other pressures on the road in the summer of 1966, led the group to decide that the concert on 29<sup>th</sup> August at Candlestick Park, San Francisco would be their last. They now became a studio group with no concern about how to replicate their records in concert. In their first session for five months, The Beatles began recording 'Strawberry Fields Forever'. Its evolution showed the musical imagination and technical experimentation of the previous album would be continued. Things were not always complex, of course, because the other new recording at this time was the much more straightforward 'When I'm Sixty-Four'. In the last days of the year, work began on 'Penny Lane'. To stop the long wait since August for new material, 'Penny Lane' and 'Strawberry Fields Forever' were

released in February, 1967 on a double A-sided single.

In the UK, *Sgt. Pepper's Lonely Hearts Club Band* became the fourth Beatles album from which no singles were taken during the 1960s. Remarkably, this was also the case in the USA where - also for the first time - the LP's track listing was exactly the same as in the UK. The only American alteration was the removal of the high pitch tone and garbled speech embedded in the run-out groove. An initial run of 148 weeks in the British album chart included a total of 27 weeks at number one between June, 1967 and February, 1968 (it was interrupted occasionally by *The Sound Of Music* soundtrack album and *Val Doonican Rocks But Gently*). In the USA it remained at number one for fifteen of its initial run of 88 weeks in the Top 200.

Even before *Sgt. Pepper* was released, The Beatles had started work on the title track of their next project, the TV film *Magical Mystery Tour...*









*The location* Chelsea Manor Studios, Flood Street, London.  
*The date* Thursday March 30 1967.  
*The crowd assembled...*

- |  |   |  |
|--|---|--|
| 1 Sri Yukteswar Giri <i>guru</i>                                   | 38 The Petty Girl <i>by artist George Petty</i>                         | 72 Cloth grandmother-figure, by Jann Haworth                             |
| 2 Aleister Crowley <i>dabbler in black-magic</i>                   | 39 Marlon Brando <i>actor</i>   | 73 Cloth figure of Shirley Temple <i>child actress</i> , by Jann Haworth |
| 3 Mae West <i>actress</i>  | 40 Tom Mix <i>actor</i>   | 74 Mexican candlestick   |
| 4 Lenny Bruce <i>comic</i>   | 41 Oscar Wilde <i>writer</i>  | 75 Television set  |
| 5 Karlheinz Stockhausen <i>composer</i>                            | 42 Tyrone Power <i>actor</i>  | 76 Stone figure of girl  |
| 6 W.C. (William Claude) Fields <i>comic</i>                        | 43 Larry Bell <i>artist</i>   | 77 Stone figure  |
| 7 Carl Gustav Jung <i>psychologist</i>                             | 44 Dr. David Livingstone <i>missionary/explorer</i>                     | 78 Statue from John Lennon's house                                       |
| 8 Edgar Allen Poe <i>writer</i>                                    | 45 Johnny Weissmuller <i>swimmer/actor</i>                              | 79 Trophy  |
| 9 Fred Astaire <i>dancer/actor</i>                                 | 46 Stephen Crane <i>writer</i>  | 80 Four-armed Indian doll  |
| 10 Richard Merkin <i>artist</i>                                    | 47 Issy Bonn <i>comic</i>   | 81 Drum-skin, designed by Joe Ephgrave                                   |
| 11 The Varga Girl <i>by artist Alberto Vargas</i>                  | 48 George Bernard Shaw <i>writer</i>                                    | 82 Hookah <i>water tobacco pipe</i>                                      |
| *12 Leo Gorcey <i>actor</i>  | 49 H.C. (Horace Clifford) Westermann <i>sculptor</i>                    | 83 Velvet snake  |
| 13 Huntz Hall <i>actor, with Leo Gorcey one of the Bowery Boys</i> | 50 Albert Stubbins <i>soccer player</i>                                 | 84 Japanese stone figure   |
| 14 Simon Rodia <i>creator of Watts Towers</i>                      | 51 Sri Lahiri Mahasaya <i>guru</i>                                      | 85 Stone figure of Snow White  |
| 15 Bob Dylan <i>musician</i>                                       | 52 Lewis Carroll <i>writer</i>  | 86 Garden gnome  |
| 16 Aubrey Beardsley <i>illustrator</i>                             | 53 T.E. (Thomas Edward) Lawrence <i>soldier, aka Lawrence of Arabia</i> | 87 Tuba  |
| 17 Sir Robert Peel <i>politician</i>                               | 54 Sonny Liston <i>boxer</i>  |  |
| 18 Aldous Huxley <i>writer</i>                                     | 55 The Petty Girl <i>by artist George Petty</i>                         |  |
| 19 Dylan Thomas <i>poet</i>  | 56 Wax model of George Harrison   |  |
| 20 Terry Southern <i>writer</i>                                    | 57 Wax model of John Lennon   |  |
| 21 Dion (di Mucci) <i>singer</i>                                   | 58 Shirley Temple <i>child actress</i>                                  |  |
| 22 Tony Curtis <i>actor</i>  | 59 Wax model of Ringo Starr   |  |
| 23 Wallace Berman <i>artist</i>                                    | 60 Wax model of Paul McCartney  |  |
| 24 Tommy Handley <i>comic</i>                                      | 61 Albert Einstein <i>physicist</i>                                     |  |
| 25 Marilyn Monroe <i>actress</i>                                   | 62 John Lennon, holding a French horn                                   |  |
| 26 William Burroughs <i>writer</i>                                 | 63 Ringo Starr, holding a trumpet                                       |  |
| 27 Sri Mahavatara Babaji <i>guru</i>                               | 64 Paul McCartney, holding a cor anglais                                |  |
| 28 Stan Laurel <i>comic</i>  | 65 George Harrison, holding a flute                                     |  |
| 29 Richard Lindner <i>artist</i>                                   | 66 Bobby Breen <i>singer</i>  |  |
| 30 Oliver Hardy <i>comic</i>                                       | 67 Marlene Dietrich <i>actress</i>                                      |  |
| 31 Karl Marx <i>philosopher/socialist</i>                          | *68 Mohandas Karamchand Gandhi <i>Indian leader</i>                     |  |
| 32 H.G. (Herbert George) Wells <i>writer</i>                       | 69 Legionnaire from the Order of the Buffalos                           |  |
| 33 Sri Paramahansa Yogananda <i>guru</i>                           | 70 Diana Dors <i>actress</i>  |  |
| 34 Anonymous <i>hairdressers' wax dummy</i>                        | 71 Shirley Temple <i>child actress</i>                                  |  |
| 35 Stuart Sutcliffe <i>artist/former Beatle</i>                    |   |  |
| 36 Anonymous <i>hairdressers' wax dummy</i>                        |   |  |
| 37 Max Müller <i>comic</i>   |   |  |

\* Painted out because he requested a fee

\* Painted out at the request of EMI  
 † Also used by Peter Blake as the basis for the cut-out of Sgt. Pepper.





## SGT. PEPPER'S LONELY HEARTS CLUB BAND

It was twenty years ago today,  
Sgt. Pepper taught the band to play  
They've been going in and out of style  
But they're guaranteed to raise a smile.  
So may I introduce to you  
The act you've known for all these years,  
Sgt. Pepper's Lonely Hearts Club Band.  
We're Sgt. Pepper's Lonely Hearts Club Band,  
We hope you will enjoy the show,  
We're Sgt. Pepper's Lonely Hearts Club Band,  
Sit back and let the evening go.  
Sgt. Pepper's lonely, Sgt. Pepper's lonely,  
Sgt. Pepper's Lonely Hearts Club Band.  
It's wonderful to be here,  
It's certainly a thrill.  
You're such a lovely audience,  
We'd like to take you home with us,  
We'd love to take you home.  
I don't really want to stop the show,  
But I thought that you might like to know,  
That the singer's going to sing a song,  
And he wants you all to sing along.  
So let me introduce to you  
The one and only Billy Shears  
And Sgt. Pepper's Lonely Hearts Club Band.

## WITH A LITTLE HELP FROM MY FRIENDS

What would you think if I sang out of tune,  
Would you stand up and walk out on me,  
Lend me your ears and I'll sing you a song,  
And I'll try not to sing out of key.  
I get by with a little help from my friends,  
I get high with a little help from my friends,  
Going to try with a little help from my friends.  
What do I do when my love is away.  
(Does it worry you to be alone)  
How do I feel by the end of the day  
(Are you sad because you're on your own)  
No I get by with a little help from my friends,  
Do you need anybody,  
I need somebody to love.

Could it be anybody  
I want somebody to love,  
Would you believe in a love at first sight,  
Yes I'm certain that it happens all the time,  
What do you see when you turn out the light,  
I can't tell you, but I know it's mine,  
Oh I get by with a little help from my friends,  
Do you need anybody,  
I just need somebody to love,  
Could it be anybody,  
I want somebody to love.  
I get by with a little help from my friends,  
Yes I get by with a little help from my friends,  
With a little help from my friends.

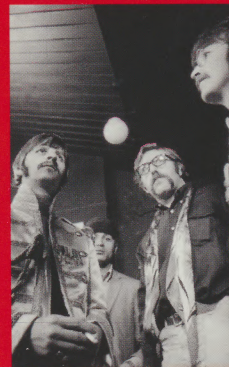
## LUCY IN THE SKY WITH DIAMONDS

Picture yourself in a boat on a river,  
With tangerine trees and marmalade skies  
Somebody calls you, you answer quite slowly,  
A girl with kaleidoscope eyes.  
Cellophane flowers of yellow and green,

Towering over your head  
Look for the girl with the sun in her eyes,  
And she's gone.  
Lucy in the sky with diamonds,  
Follow her down to a bridge by a fountain  
Where rocking horse people eat  
marshmallow pies,  
Everyone smiles as you drift past the flowers,  
That grow so incredibly high.  
Newspaper taxis appear on the shore,  
Waiting to take you away,  
Climb in the back with your head in the clouds,  
And you're gone.  
Lucy in the sky with diamonds,  
Picture yourself on a train in a station  
With plasticine porters with looking glass ties,  
Suddenly someone is there at the turnstile,  
The girl with the kaleidoscope eyes.

## GETTING BETTER

It's getting better all the time  
I used to get mad at my school  
The teachers that taught me weren't cool  
You're holding me down, turning me round  
Filling me up with your rules.  
I've got to admit it's getting better  
A little better all the time  
I have to admit it's getting better  
It's getting better since you've been mine.  
Me used to be an angry young man  
Me hiding me head in the sand  
You gave me the word  
I finally heard  
I'm doing the best that I can.  
I've got to admit it's getting better  
I used to be cruel to my woman  
I beat her and kept her apart from the  
things that she loved  
Man I was mean but I'm changing my scene  
And I'm doing the best that I can.  
I admit it's getting better  
A little better all the time  
Yes I admit it's getting better  
It's getting better since you've been mine



Left:  
Ringo, Mal  
Evans and John



## FIXING A HOLE

I'm fixing a hole where the rain gets in  
And stops my mind from wandering  
Where it will go  
I'm filling the cracks that ran through the door  
And kept my mind from wandering  
Where it will go  
And it really doesn't matter if I'm wrong  
I'm right  
Where I belong I'm right  
Where I belong.  
See the people standing there who  
disagree and never win  
And wonder why they don't get in my door.

I'm painting my room in the colourful way  
And when my mind is wandering  
There I will go.  
And it really doesn't matter if  
I'm wrong I'm right  
Where I belong I'm right  
Where I belong.  
Silly people run around they worry me  
And never ask me why they don't get past my door.  
I'm taking the time for a number of things  
That weren't important yesterday  
And I still go.  
I'm fixing a hole where the rain gets in  
And stops my mind from wandering  
Where it will go.

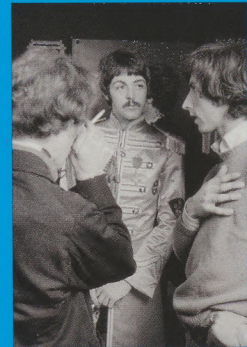


## SHE'S LEAVING HOME

Wednesday morning at five o'clock as the day begins  
Silently closing her bedroom door  
Leaving the note that she hoped would say more  
She goes downstairs to the kitchen  
clutching her handkerchief  
Quietly turning the backdoor key  
Stepping outside she is free.  
She (We gave her most of our lives)  
is leaving (Sacrificed most of our lives)  
home (We gave her everything money could buy)  
She's leaving home after living alone  
For so many years. Bye, bye  
Father snores as his wife gets into her dressing gown  
Picks up the letter that's lying there  
Standing alone at the top of the stairs  
She breaks down and cries to her husband  
Daddy our baby's gone.  
Why would she treat us so thoughtlessly  
How could she do this to me.  
She (We never thought of ourselves)  
is leaving (Never a thought for ourselves)  
home (We struggled hard all our lives to get by)  
She's leaving home after living alone  
For so many years. Bye, Bye  
Friday morning at nine o'clock she is far away  
Waiting to keep the appointment she made  
Meeting a man from the motor trade.  
She What did we do that was wrong  
is having We didn't know it was wrong  
fun Fun is the one thing that money can't buy  
Something inside that was always denied  
For so many years. Bye, Bye  
She's leaving home bye bye

## BEING FOR THE BENEFIT OF MR. KITE!

For the benefit of Mr. Kite  
There will be a show tonight on trampoline  
The Hendersons will all be there  
Late of Pablo Fanques Fair — what a scene  
Over men and horses hoops and garters  
Lastly through a hogshead of real fire!  
In this way Mr. K. will challenge the world!  
The celebrated Mr. K.  
Performs his feat on Saturday at Bishopsgate  
The Hendersons will dance and sing  
As Mr. Kite flies through the ring don't be late  
Messrs. K and H. assure the public  
Their production will be second to none  
And of course Henry The Horse dances the waltz!  
The band begins at ten to six  
When Mr. K. performs his tricks without a sound  
And Mr. H. will demonstrate  
Ten summersets he'll undertake on solid ground  
Having been some days in preparation  
A splendid time is guaranteed for all  
And tonight Mr. Kite is topping the bill.



Left: Neil Aspinall,  
Paul and  
Michael Cooper







## WHEN I'M SIXTY-FOUR

When I get older losing my hair,  
Many years from now,  
Will you still be sending me a Valentine  
Birthday greetings bottle of wine.  
If I'd been out till quarter to three  
Would you lock the door,  
Will you still need me, will you still feed me,  
When I'm sixty-four.

You'll be older too,  
And if you say the word,  
I could stay with you.

I could be handy, mending a fuse  
When your lights have gone.  
You can knit a sweater by the fireside  
Sunday morning go for a ride,  
Doing the garden, digging the weeds,  
Who could ask for more.  
Will you still need me, will you still feed me,  
When I'm sixty-four.

Every summer we can rent a cottage,  
In the Isle of Wight, if it's not too dear  
We shall scrimp and save  
Grandchildren on your knee  
Vera Chuck & Dave  
Send me a postcard, drop me a line,  
Stating point of view  
Indicate precisely what you mean to say  
Yours sincerely, wasting away  
Give me your answer, fill in a form  
Mine for evermore  
Will you still need me, will you still feed me,  
When I'm sixty-four.



## WITHIN YOU WITHOUT YOU

We were talking—about the space between us all  
And the people—who hide themselves  
behind a wall of illusion  
Never glimpse the truth—then it's far  
too late—when they pass away.  
We were talking—about the love we all  
could share—when we find it  
To try our best to hold it there—with our love  
With our love—we could save the world  
—if they only knew.

Try to realise it's all within yourself  
no-one else can make you change  
And to see you're really only very small,  
and life flows on within you and without you.  
We were talking—about the love that's  
gone so cold and the people,  
Who gain the world and lose their soul—  
they don't know—they can't see—are  
you one of them?

When you've seen beyond yourself—  
then you may find, peace of mind,  
is waiting there—  
And the time will come when you see  
we're all one, and life flows on within  
you and without you.



*Peter Blake and Jann Haworth*

## LOVELY RITA

Lovely Rita meter maid,  
Lovely Rita meter maid,  
Lovely Rita meter maid.  
Nothing can come between us,  
When it gets dark I tow your heart away.  
Standing by a parking meter,  
When I caught a glimpse of Rita,  
Filling in a ticket in her little white book.  
In a cap she looked much older,  
And the bag across her shoulder  
Made her look a little like a military man.

Lovely Rita meter maid,  
May I inquire discreetly,  
When are you free,  
To take some tea with me.  
Took her out and tried to win her,  
Had a laugh and over dinner,  
Told her I would really like to see her again,  
Got the bill and Rita paid it,  
Took her home I nearly made it,  
Sitting on the sofa with a sister or two.  
Oh, lovely Rita meter maid,  
Where would I be without you,  
Give us a wink and make me think of you.





## GOOD MORNING, GOOD MORNING

Nothing to do to save his life call his wife in  
Nothing to say but what a day how's your boy been  
Nothing to do it's up to you  
I've got nothing to say but it's O.K.  
Good morning, good morning ...  
Going to work don't want to go feeling low down  
Heading for home you start to roam then you're in town



Everybody knows there's nothing doing  
Everything is closed it's like a ruin  
Everyone you see is half asleep.  
And you're on your own you're in the street.  
Good morning, good morning ...  
After a while you start to smile now you feel cool.  
Then you decide to take a walk by the old school.  
Nothing had changed it's still the same  
I've got nothing to say but it's O.K.  
Good morning, good morning ...  
People running round it's five o'clock.  
Everywhere in town is getting dark.  
Everyone you see is full of life.

It's time for tea and meet the wife.  
Somebody needs to know the time, glad that I'm here.  
Watching the skirts you start to flirt now you're in gear.  
Go to a show you hope she goes.  
I've got nothing to say but it's O.K.  
Good morning, good morning ...



*Above: Abbey Road  
Studios, Jan 67*



*Michael Cooper, son, Adam and The Beatles*



## SGT. PEPPER'S LONELY HEARTS CLUB BAND (Reprise)

We're Sergeant Pepper's Lonely Hearts Club Band  
We hope you have enjoyed the show  
Sergeant Pepper's Lonely Hearts Club Band  
We're sorry but it's time to go.  
Sergeant Pepper's lonely.  
Sergeant Pepper's lonely.  
Sergeant Pepper's lonely.  
Sergeant Pepper's lonely.  
Sergeant Pepper's lonely.  
Sergeant Pepper's Lonely Hearts Club Band  
We'd like to thank you once again  
Sergeant Pepper's one and only Lonely Hearts  
Club Band  
It's getting very near the end  
Sergeant Pepper's lonely  
Sergeant Pepper's lonely  
Sergeant Pepper's Lonely Hearts Club Band.



### A DAY IN THE LIFE

I read the news today oh boy  
About a lucky man who made the grade  
And though the news was rather sad  
Well I just had to laugh  
I saw the photograph.  
He blew his mind out in a car  
He didn't notice that the lights had  
changed  
A crowd of people stood and stared  
They'd seen his face before  
Nobody was really sure  
If he was from the House of Lords.  
I saw a film today oh boy  
The English Army had just won the war  
A crowd of people turned away  
But I just had to look  
Having read the book.  
I'd love to turn you on

Woke up, fell out of bed,  
Dragged a comb across my head  
Found my way downstairs and drank a cup,  
And looking up I noticed I was late.  
Found my coat and grabbed my hat  
Made the bus in seconds flat  
Found my way upstairs and had a smoke,  
Somebody spoke and I went into a dream  
I read the news today oh boy  
Four thousand holes in Blackburn,  
Lancashire  
And though the holes were rather small  
They had to count them all  
Now they know how many holes it takes  
to fill the Albert Hall.  
I'd love to turn you on

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## Sgt. Pepper's Lonely Hearts Club Band - Recording Notes

**Produced by George Martin**  
**Orchestrations by George Martin**  
**Principal Engineer: Geoff Emerick**

requiring 'bouncing down' no less  
than three times.

The Beatles' recordings grew more  
adventurous and innovative with  
every album release. Built on the  
experience and knowledge gained  
while making the ground-breaking  
*Revolver*, the inspirational work by  
The Beatles and George Martin on  
the next album showed the world  
what could be achieved in a  
recording studio.

More often than not, the imaginative  
arrangements required more  
tracks than were available on one  
four-track tape. The solution was  
to create extra tracks by copying  
the first four tracks to a second  
blank tape and simultaneously  
combining some of them to leave  
free as many tracks as were needed  
for additional overdubs. The need  
for more tracks reached a peak on  
*Sgt. Pepper* with 'Getting Better'

The Beatles began work on  
'Getting Better' on 9<sup>th</sup> March,  
1967. First, the rhythm section of  
bass, drums, guitar and 'Pianet'  
electric piano was recorded on all  
four tracks. These were mixed  
together onto one track of a new  
tape, which left three tracks  
available for overdubs. Additional  
drums and bass were recorded on  
track two and double-tracked on  
track three; the final free track  
was used for a tamboura drone  
and piano. When copying to a  
third tape, the two bass and drum  
tracks were combined to one track  
and the tamboura and piano track  
was mixed in with the rhythm  
section. This left two tracks to  
record a double-tracked lead  
vocal, harmonies and handclaps.  
This third tape was then copied to  
a fourth tape to allow the two





vocal tracks to be combined into one, creating a track for a guitar overdub. At the end of this protracted process, ten unique tracks had been used to complete the song.

*Revolver* had seen the introduction of Artificial/Automatic Double Tracking and this was also used throughout *Sgt. Pepper*. The sessions for the album also marked the first use of DI (Direct Injection) boxes. For example, on 'Sgt. Pepper's Lonely Hearts Club Band' Paul's bass guitar was connected directly to the mixing desk rather than being recorded by a microphone in front of a speaker cabinet. There was also the speeding up and slowing down of tapes during recording and mixing, which altered the tempo and pitch of a voice, instrument or whole song. This is particularly evident in the sound of Paul's vocal on 'When I'm Sixty-Four'.

The Beatles had worked during the night on several occasions when making *Revolver* but nocturnal recording became the norm for *Sgt. Pepper*. No session ever began before 7.00pm and could sometimes finish as late - or early - as 6.00 or 7.00 in the morning. Their experimental and painstaking approach meant that it took nearly 400 hours to complete the LP - an astonishing amount of work for an album at that time.

This remastered album has been created from the original stereo analogue master tapes.

Remastered by Guy Massey and Steve Rooke  
Project Co-ordinator: Allan Rouse  
Thanks to Simon Gibson  
Historical Notes: Kevin Howlett and Mike Heatley  
Recording Notes: Allan Rouse and Kevin Howlett  
Project management for EMI Records Ltd:  
Wendy Day and Guy Hayden

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All photographs taken at Chelsea Manor Studios, London, March 1967, except where otherwise stated.

Album Redesign: Drew Lorimer.  
Photo Retouching: Gavin O'Neill  
Photo editing and research:  
Aaron Bremner and Dorcas Lynn



Abbey Road Studios, London, Jan 67





# Sgt. Pepper's Lonely Hearts Club Band

1. SGT. PEPPER'S LONELY HEARTS CLUB BAND
2. WITH A LITTLE HELP FROM MY FRIENDS
3. LUCY IN THE SKY WITH DIAMONDS
4. GETTING BETTER
5. FIXING A HOLE
6. SHE'S LEAVING HOME
7. BEING FOR THE BENEFIT OF MR. KITE!
8. WITHIN YOU WITHOUT YOU\*
9. WHEN I'M SIXTY-FOUR
10. LOVELY RITA
11. GOOD MORNING GOOD MORNING
12. SGT. PEPPER'S LONELY HEARTS CLUB BAND (Reprise)
13. A DAY IN THE LIFE

*All songs composed by Lennon/McCartney except \*Harrison*





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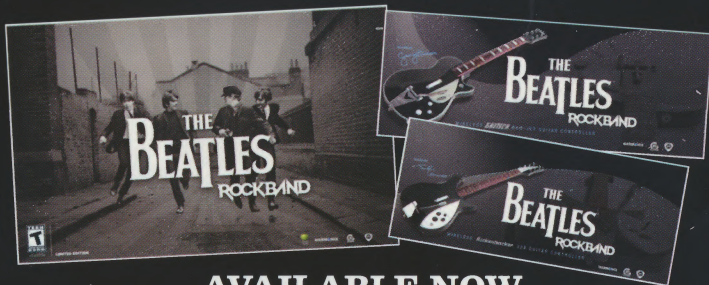


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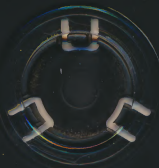


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- 13. A DAY IN THE LIFE

(Lennon—McCartney except \* Harrison)

SGT. PEPPER'S LONELY HEARTS CLUB BAND MINI-DOCUMENTARY

THE BEATLES

MADE IN THE USA

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